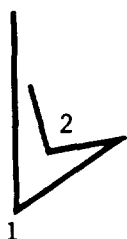


APPENDIX A

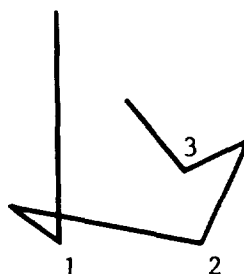
TIME BEATING PATTERNS

The following time beating patterns are used in conjunction with ear training. The following patterns are for the performer's right hand.

DUPLE



TRIPLE



QUADRUPLE

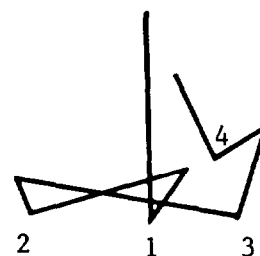


Figure A.1: Beat patterns

Sub-division may be utilized in slow tempi to clarify and control the performance of music. To sub-divide, the conductor adds to each PRINCIPAL beat, smaller beats moving in the same direction as the main gesture.

APPENDIX B

COUNTING SYSTEM

SIMPLE TIME

Always say a number for the beat whether or not it requires an attack.

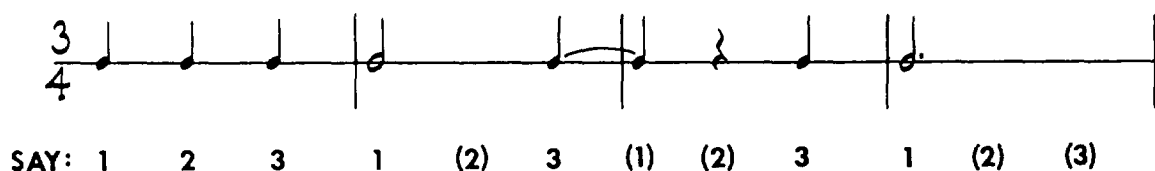


Figure B.1: The Beat in Simple Time.

Say "&" (and) on the second half of any beat that has been divided.

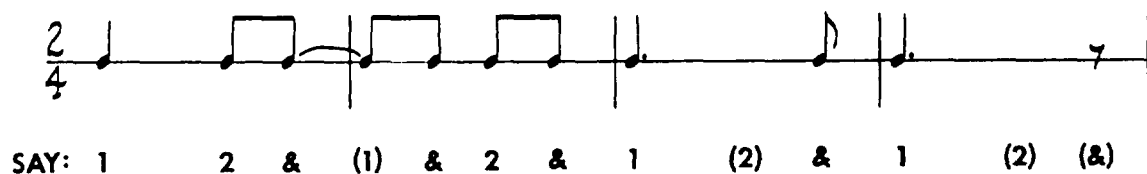


Figure B.2: The Divided Beat in Simple Time.

Say "Ta" on any portion of the subdivided beat that is not the beat (number) or divided beat (and).

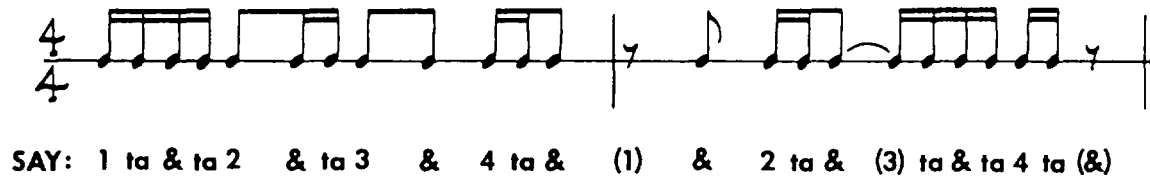


Figure B.3: The Subdivided Beat in Simple Time.

COMPOUND TIME

Always say a number for the beat whether or not it requires an attack.

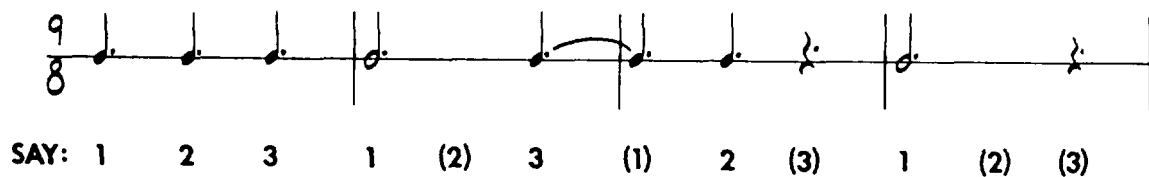


Figure B.4: The Beat in Compound Time

Say "&" (and) on the second third of the beat when that division is present and "a" (uh) on the last third of the beat when that division is present.

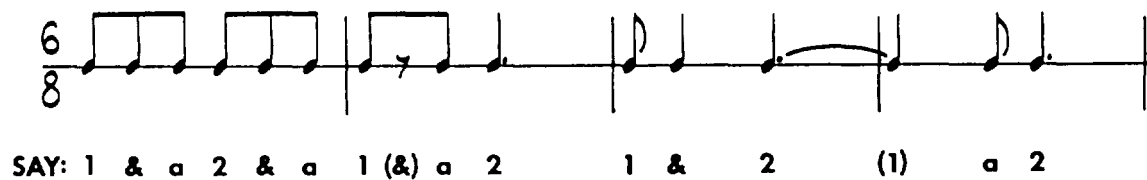


Figure B.5: The Divided Beat in Compound Time

Say "Ta" on any portion of the subdivided beat that is not the beat (number) or divided beat (and or a).

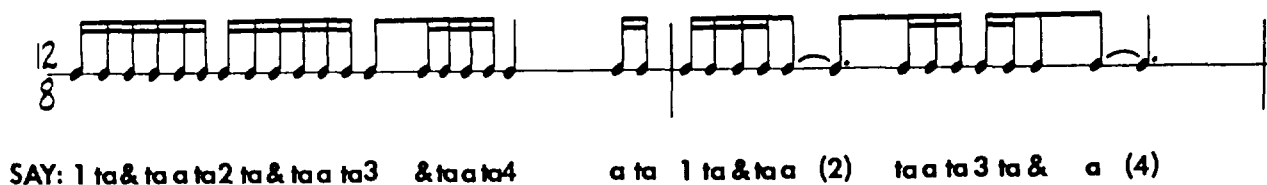


Figure B.6: The Subdivided Beat in Compound Time.

APPENDIX C

PERFORMANCE PROCEDURES

RHYTHM PERFORMANCE

- | | |
|----------------|---|
| Count/Clap | Identify the metrical stress and unit of beat. Using the counting system (App. B), perform the exercise indicating attacks by clapping. Counting syllables (numbers, &, a, or ta) must be audible. |
| Conduct/Intone | Identify the metrical stress and unit of beat. Using the appropriate time beating pattern (App. A), perform the exercise by intoning the rhythm on a neutral syllable (ta). The time beating pattern must continue throughout the exercise. |

PITCH PERFORMANCE

- | | |
|--------------|---|
| Number Lists | Establish the tonic triad in D Major or minor, as applicable. Perform the list horizontally in D Major or D minor with one count per number and a count of silence at the end of each line. The tempo must remain constant throughout the list. Scale degree numbers must be used as syllables for singing. |
| Notation | Identify the clef and key. Establish the tonic triad in the key of D Major or minor, as applicable. Sing in D Major or D minor, regardless of the notated key. Perform the exercise with one count per note and a count of silence at the bar line. The tempo must remain constant throughout the exercise. Scale degree numbers must be used as syllables for singing. |
| Scales | Using D as a tonic, perform scales with one count per number and a count of silence at the end of each scale. The tempo must remain constant throughout the scales. Scale degree numbers must be used as syllables for singing. |

Intervals	Sing the given pitch. Sing the pitch a given interval above or below as specified.
Triads	Using D as the root, perform triads with one count per number and a count of silence at the end of each triad. The tempo must remain constant throughout the triads. Scale degree numbers must be used as syllables for singing.
Triads in Inversion	Sing the given pitch. Sing major and minor triads with the given pitch as the root, third, and fifth of the triad. The tempo must remain constant while singing the triad, but a pause may occur between triads. Scale degree numbers must be used as syllables for singing. Any pitch order may be used in the triads as long as syllables and pitches are correct.
4-note Chords	Using D as the root, perform Maj6, Maj7, Dom7, min7, and dim7 chords in order, with one count per number and a count of silence at the end of each chord. The tempo must remain constant throughout the chords. Scale degree numbers must be used as syllables for singing.

MELODY PERFORMANCE

Identify the metrical stress and unit of beat. Select the time beating pattern. Identify the clef and key. Given the pitch A 440, sing the interval necessary to find the tonic in the notated key. Using the appropriate time beating pattern (App. A), perform the melody in the notated key. The time beating pattern must continue throughout the exercise. Scale degree numbers must be used as syllables for singing. Follow all performance directions, i.e. tempo, character, dynamics, and expression markings.

APPENDIX D

PERFORMANCE GUIDELINES

I. Rhythm

- A. Metrical Stress
 - 1. Identify
 - 2. Select beat pattern
- B. Unit of beat
 - 1. Divided Beat
 - 2. Subdivided beat
 - 3. Syncopation
 - 4. Borrowed divisions
- C. Perform Rhythm
 - 1. Count/Clap
 - 2. Conduct/Intone

II. Pitch

- A. Clef (identify)
- B. Key (identify)
- C. Sing tonic and establish key
 - 1. Sing triad
 - 2. Sing pentachord
 - 3. Sing tetrachords
 - 4. Sing scale
- D. Identify starting pitch
- E. Identify musical elements
 - 1. Triads
 - 2. Pentachords
 - 3. Tetrachords
 - 4. Scales
 - 5. Other structures
 - 6. Difficult intervals
- F. Perform Pitch

III. Performance Directions

- A. Character/Tempo (metronome marks)/ tempo changes
- B. Dynamics/dynamic changes
- C. Other
 - 1. Accents and articulations
 - 2. Expression marks
 - 3. Repeat symbols
 - 4. Fermatas
 - 5. Ornaments

IV. Perform

- A. Rhythm
- B. Pitch
- C. Rhythm and Pitch
- D. Rhythm, Pitch and all performance directions

